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DESIGN

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MARCH
1932

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INDUSTRY

PALETTE AND BENCH

FOR THE ART STUDENT AND CRAFT WORKER

OCTOBER 1908

Color Supplement: Pewter Jug, still life by Wm. M. Chase—Class in Oil painting by Chas. C. Curran, in Water Colors by Rhoda H. Nichols—Illustrations by Chas. H. Davis, Wm. M. Chase, John H. Twachtman, Emil Carlsen, Chardin, Jos. De Camp, Henry B. Snell, Wm. J. Baer. Articles on Still Life Painting by Emil Carlsen, on Black and White Drawing by Fred V. Vliet Baker, on How to Model by Chas. J. Pike, on Japanese Flower Arrangement by Mary Averill, on Illumination by Florence Gotthold, on Miniature Painting by Wm. J. Baer, on Stenciling by Nancy Beyer, on Finger Rings by Emily F. Peacock.

NOVEMBER 1908

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DECEMBER 1908

Color Supplement: Peonies by Chas. C. Curran—Class in Oil Painting by Chas. C. Curran, in Water Color by Rhoda H. Nichols—Illustrations by Chas. C. Curran, William A. Coffin, Gert Grey Barnard, Malbone E. Corway, Sarah Goodridge, Virginia Reynolds, Frieda Voelker Redmond, Adelaide Deming, Althea Platt, Verplanck Berney, Edward Dufner—Continued articles on Black and White Drawing by Fred V. Vliet Baker, on Miniature Painting by William J. Baer, on How to Model by Chas. J. Pike, on Illumination by Florence Gotthold, on Finger Rings by Emily F. Peacock, on Cross Stitch Embroidery by Mertice MacCrea Buck—Articles on the Study of Trees with Bare Branches by Wm. A. Coffin, on Built-in-Furniture by Mrs. Olaf Saugstad, on the Treatment of Water Colors by Frieda Voelker Redmond.

JANUARY 1909

Color Supplement: The Mushroom Gatherers by Rhoda Holmes Nichols—Classes in Oil and Water Color, as before—Illustrations by Rhoda H. Nichols, Irving R. Wiles, Howard Pyle, William J. Baer, I. A. Josephi, Wm. J. Whittemore, Colin Campbell Cooper, Frieda Voelker Redmond—Articles on Portrait Painting by Irving R. Wiles, on Skyscrapers and How to paint them by Colin Campbell Cooper, on Work in Tooled Leather by Miss Nelbert Murphy—Continued Articles on How to Model by Chas. J. Pike, on Black and White Drawing by Fred Van Vliet Baker, on Miniature Painting by Wm. J. Baer, on the Treatment of Water Colors by Frieda Voelker Redmond, on Built-in-Furniture by Mrs. Olaf Saugstad.

FEBRUARY 1909

Color Supplement: Old Fashioned Roses by E. M. Scott—Classes in Oil and Water Color as before—Illustrations by Mrs. E. M. Scott, Israel, Colin Campbell Cooper, Francis Day, Howard Russell Butler, Kenyon Cox, Daniel C. French, Arthur Barton, F. Ballard Williams, Chester Beach, H. A. McNeill, Laura Coombs Hill—Articles on Pen and Ink Illustrations by W. H. Drake, on the Study of Roses by Mrs. E. M. Scott, on Holland Artists by Mrs. E. M. Scott—Continued Articles on Skyscrapers and how to Paint them by Colin C. Cooper, on Black and White Drawing by Fred Van Vliet Baker, on How to Model by Chas. J. Pike, on Work in Tooled Leather by Miss Nelbert Murphy, on Built-in-Furniture by Mrs. Olaf Saugstad.

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Color Supplement: Deer at Twilight by Josephine Pitkin—Class in Oil and Water Color as before—Illustrations by Josephine Pitkin, Fred G. R. Roth, Dwight W. Tryon, Abbott H. Thayer, Ed. W. Redfield, Jos. De Camp, Edmund C. Tarbell, Charles Warren Eaton, Grueby Pottery, Adelaide A. Robineau, Matilda Middleton, C. G. Forssen, Eda Lord Young, Rookwood Pottery, Pierre Fontan, Mary J. Coulter, H. E. Pierce, May McCrystle, Chas. A. Herbert. Articles on Animals by Josephine Pitkin, on Animal Sculpture by Fred G. R. Roth, on Pastels by Charles Warren Eaton, on Corcoran and Art Institute Exhibitions—Continued articles on Black and White Drawings by Fred Van Vliet Baker, on Built-in-Furniture by Mrs. Olaf Saugstad.

APRIL 1909

Color Supplement: Canal at Amsterdam by F. A. Carter—Class in Oil and Water Color, as before—Illustrations by F. A. Carter, Mucha, Puvis de Chavannes, Corot, Michael Angelo, Winslow Homer, Millet, Botticelli, Cimabue, Giotto, Gentile den Fabriano, Clara Weaver Parrish, Henry O. Tanner, Joaquin Sorolla y Bastida, Mary Bacon Jones, Miss Nelbert Murphy—Articles on Mucha in Color and Design by Elizabeth Mosenthal, on Composition by Frank Vincent Du Mond, on Water Color in Decoration by Clara Weaver Parrish, on Embroidery in Outline Stitch by Mary Bacon Jones—Continued articles on Black and White Drawing by Fred Van Vliet Baker, on Tooled Leather by Miss Nelbert Murphy.

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DESIGN

VOL. XXXIII, No. 10

MARCH, 1932

■ For those designers who have felt the emptiness of sophistication the art of simple peoples has held much charm. Folk art of European countries has given us much inspiration and almost every form of decoration has borrowed color and vigor from peasant designs of one country after another. We in America have searched high and low as students and professional designers for some new corner of Europe for a new thrill. Particularly has this been true during the past decade or two.

Perhaps Leon Bakst, the Russian, did much to lead the way in his colorful decor and costiveness for the Russian Ballet. Later through the *Chauve Souris* that colorful decorative ensemble of Russian vigor we developed more taste for the art of peasantry. This desire for folk art spread further and further, from country to country, covering Czechoslovakia, Austria, Germany, France and Sweden. Nearly ten years ago, the Metropolitan Museum responding to the renewed interest in early American art opened the American wing where those thirsty for more folk art poured in and out in great numbers. This interest, along with rather national feeling towards our own folk art, has led to further and further agitation throughout America so that in the past year several significant events have occurred to produce what has been appropriately called an America Year in Art. Among these is the opening of the Whitney Museum of American Art, the large and inclusive showing of Indian Tribal Arts held in Grand Central Galleries of New York, the exhibition of American Folk Art held at the Newark Museum, of Newark, N. J. It is not in the East alone that the renaissance of our art has been felt, for in all sections of this vast country local interest is being aroused. In the Southwest remarkable interest is being developed in the Indian art there; in the Northwest the somewhat different Indian art is coming into its own. The art of the Mission Fathers in Southern California is rich in material as might be mentioned, the art of the Negro, the French Canadian, the Mound Builders of Ohio, the pottery of North Carolina. The number grows as we give it but a passing thought and indeed we are to be congratulated on what we have and what the decorative arts

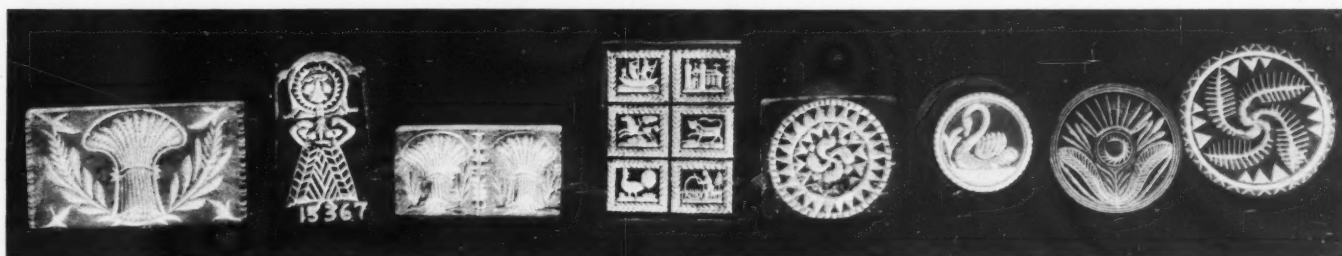
of purely American brand is coming to mean in the industrial output of the Nation. The American designer is coming into his own.

A heretofore unexplored mine of richest and most diversified folk art for the study and enjoyment of our design-conscious public is the art of the Pennsylvania-Germans. This is an art which compared most favorably with the folk art of any other nation. The greatest number of examples naturally are to be found in Eastern Pennsylvania in the counties settled by those hardy color-loving German colonists who have been frequently, yet erroneously called Pennsylvania-Dutch. In uncovering and presenting this branch of American folk art much credit goes to the late Henry C. Mercer of Doylestown, Pennsylvania. It was his initiative and perseverance that led research and organization of such collections as may be seen in the Doylestown Museum, a treasure house for any one eager for folk art. He manufactured in a manner inherited from the German colonists Moravian pottery perpetuating in tiles the methods and motifs of these people.

The Pennsylvania Museum of Art, through whose courtesy we have published much material in this number, has in its interiors from the Millbach House and related collections, a treat in store for those not familiar with its riches. In the rooms reproduced with identically the furniture, utensils, ceramics, metal, crafts, textiles and all architectural details are all related in a most instructive manner, excellent examples of that delightful Stiegel glass and the pottery, both slip and sgraffito, may be seen in excellent form. From the Newark exhibition of American folk art we are showing some such simple art products as wood sculpture, chalkware and stove plates.

It is fitting then at this time, that we should publish this number of DESIGN filled with many provocative examples covering a wide range of art expressions of these people, adding hints and suggestions as to motifs and methods of using them, but to the live American designer, teacher and student these may seem to be unnecessary.

THE EDITOR



BUTTER AND COOKIE MOULDS OFTEN USED IN THE PENNSYLVANIA-GERMAN HOMES



THE DECORATIVE ART OF THE PENNSYLVANIA-GERMANS DURING THE COLONIAL PERIOD

BY FANNIE E. PIERCE

The figures above are suggestive of the colonial costumes of the day and were taken from decorated plates. All photographs with this article are reproduced with courtesy of the Pennsylvania Museum of Art

■ The history of the development of the decorative art of America during the Colonial and the Revolutionary period is one of absorbing interest, for we find that it touches life in its most intimate and personal associations. One of the strong instincts of a human being is his desire for self expression. The products of his efforts must have the element of beauty which is always the result of patient planning, thoughtful and intelligent execution.

By studying the early processes of our art, we can more easily appreciate the spirit that inspired those early craftsmen who put such a vital quality and such a touch of personality in their handwork. The manual arts of man are the records of his advance in civilization, and from them we may learn of the everyday life and of the type of men and women who were responsible for our government. Some of their arts were crude, but they were seldom unattractive, nor did they have the lack of restraint so often seen in machine-made ornament of today.

On account of the various nationalities of the colonists, each locality of Colonial America had certain types of design and techniques peculiar to itself, yet we find in all

colonial crafts a great resemblance due to their simplicity. There were skilled craftsmen among them, but on account of the conditions of living and the necessity for economy, all art was simplified. The vitality of early American decorative art is its greatest charm.

When we speak of the decorative art of the Colonial period, we are prone to think only of the art of the New England colonists, and of the multitudinous articles that came over in that overburdened craft, "The Mayflower." The art of the Pennsylvania-Germans was altogether different, but it was by no means inferior to that of the other colonies.

In 1683 the first German immigrants came to Pennsylvania from the German provinces on the Rhine. Having been harrassed by the ravages of the European wars and by the religious persecution of those times, the Germans became disheartened and they felt that security for the future depended upon their seeking homes elsewhere. Thousands migrated at one time to Holland and thence to England and America. A great many came to New Amsterdam and continued up the Hudson to Kingston. The Governor of the colony of Pennsylvania invited the Germans to come there, an invitation which some accepted, and from that time they swarmed to Pennsylvania. In addition to these were smaller number of emigrants from Sweden and Moravia, among whom was the sect known as the Mennonites.

"Between the years 1683-1775 there were three periods: 1683-1710 from the founding of Germantown to the coming of the Mennonites; 1710-1727 the period when immigration was the greatest; 1727-1775 to the outbreak of the



A small painted tinware heater



A painted tinware coffee pot well decorated with tulip motifs

Revolutionary War, when all immigration ceased for a number of years." At the end of these periods their customs and manners were dominant in the counties where they had settled — Montgomery, Lancaster, Bucks, Berks, Northampton and Lehigh in southeastern Pennsylvania.

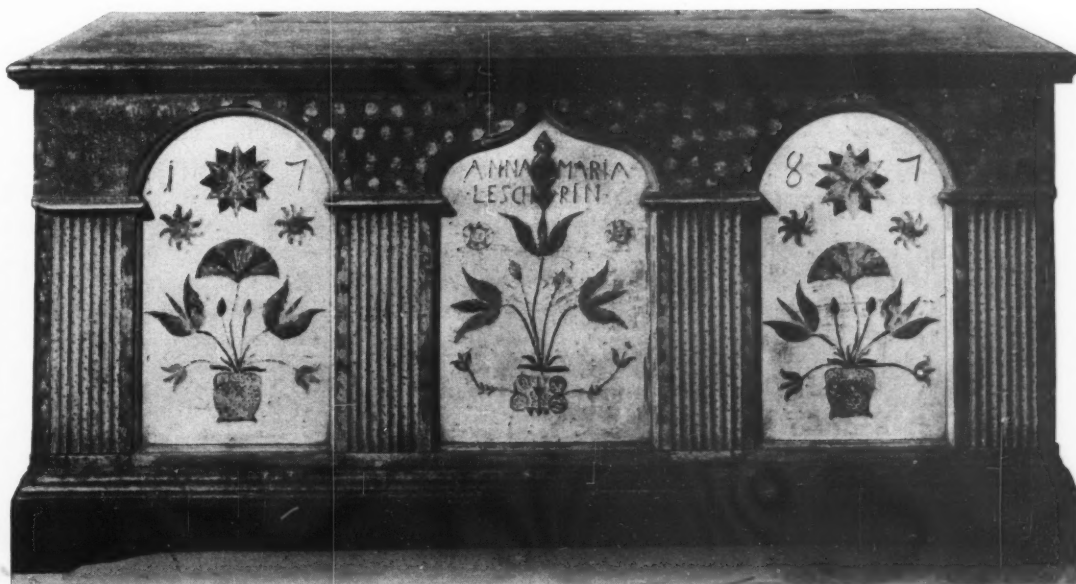
These immigrants were from the peasant class of their native land. They were steady, industrious, and home loving. So tenaciously did they cling to their inherited traditions that we find their native language and customs prevailing even to the present day. They were content to remain aloof from other communities, and while they intermarried with the English and Swedish colonists, the German characteristics prevailed. This is noticeable in their language, which is not a corrupt form of German, but a dialect of English, Scandinavian, Swiss, Huguenot, Welsh, and even Indian words.

It was natural that people of their temperament would

wish to perpetuate all the traditions of their homeland. Indeed, in no other colonies was there such meticulous care in reproducing and conserving the decorative art of the medieval period. This characteristic was responsible for bringing to this land one of the most beautiful products of medieval times—the illuminative process called fractur painting. This old German art had been so religiously transmitted from generation to generation, that we find in America the same art of illumination that was practiced by the monks of the Middle Ages.

The types of fractur painting in Pennsylvania were varied. They were both religious and secular, and consisted of illuminated hymns and title pages, as well as documents commemorating special events, births, confirmations, marriages, and deaths. Diplomas were given for mastering the catechism, likewise embellished.

The finest of these illuminations came from the cloister



A dower chest dated 1787 from Lancaster

of Ephrata, a religious community of the Swiss Mennonites in Lancaster County. They excelled in their illuminated hymns, title pages of song books, quotations from the Bible, etc. These show a great refinement in design and execution, an intricacy of pen work, and a delicacy of drawing which is not found in those made by the professional penmen, or by the country school masters.

The professional pen men who plied their trade from country to county, had received their training in Germany or in the Pennsylvania schools. With their equipment of "goose quill pens, brushes made from cat hair, and varnish made from the gum of cherry trees," they embellished records in varying degrees of excellence. The designs were birds, trailing vines and flowers, the human figure, geometric designs, wreaths and bouquets, precise and formal trees, interspersed with many flourishes and scrolls. These documents were cherished as their most valued possessions, framed and hung on their whitewashed walls, or attached to the inside cover of bridal chests.

As this art, which was one of the most beautiful of medieval times, met its death in Europe with the invention of the printing press, a similar fate awaited it in the New World. After the invention of the printing press, there was the beginning of a period of decline. At first the designs were printed and the color filled in, finally, only the blanks were left to be filled. The colors became more garnish and weaker; at last the art discontinued altogether.

Just as the art of fractur painting was transmitted to the Pennsylvania-Germans by various stages from the medieval monastery, we may also trace the influence of the peasant art of Europe in their decorative art. Most of these designs came directly from Bavaria, but we find it most interesting to trace the history of their growth, due to contact with the art of other races or nations. These contacts in the past were the result of "war, trade, migration, and the movement of culture." Alexander the Great carried the arts of Greece into India which resulted in a new art in India and Persia. Oriental commerce also influenced the arts of Europe, when the painted cottons and calicoes of India were imported by the various trading companies. This influence, together with that of the Turkish invasion of the seventeenth century, with the hordes of slaves who were skilled craftsmen, resulted in the peasant art of Central Europe. The peasants began to imitate the work of the craftsmen and many simple and charming patterns were developed. There were flower motifs of varied form and design harmoniously arranged

A painted tinware coffee pot rich in color and decorated in a style which shows an understanding of structural ornament and restraint



At the left is a bride's box oval in shape and highly decorated in the characteristic style. Such a box was given to the bride by the groom



In the hanging corner cupboard made of pine which is reproduced below is suggested the simple though dignified structural design of the Pennsylvania homes of these German colonists. On the top is a typical example of slip decorated pottery using the ordinary form of chickens



with the curling stems of plants. Certain details showed a strong Persian influence due to the wealth of oriental merchandise which resulted from the Turkish invasion. From these simple but effective patterns the peasant art of Europe developed, was again used to make more beautiful, the furniture and the pottery in Pennsylvania.

Of all the ways in which these patterns were applied, none expressed more sentiment than the painted furniture of these colonists. On account of the limited traveling facilities of those days they were able to bring but very little furniture with them. With remarkable skill and resourcefulness they set out immediately to supply this need, making from the native woods of the wilderness, pieces that to the present day are carefully treasured.

The greatest care was given to the making of chests and cupboards. In the Middle Ages it was considered "a symbol of respectability and thrift to own a good chest. As the family increased in worldly goods it added to the number of chests." Possibly it was this same tradition handed down through the centuries that filled these Pennsylvania-Germans with the desire for this ancient piece of furniture. However, they lived in sparsely settled communities; there were few amusements, and their whole life centered around the happenings of the family. Naturally, the decorated wedding chests held the first place in their interests. These chests well filled with household linens the bride took with her to her new home. Their simplicity of design made more easy the application of some form of decoration by means of paint, which was first used as a ground color for the more vivid and contrasting designs. Here also was shown the desire to perpetuate the models and designs of their homeland, for duplicates are found of examples which have been preserved in European Museums. Of all arts of the colonies the bride chests of Pennsylvania are the most pictorial. We find illustrated, stories of ancient chivalry, plumed knights on horseback, the bright plumage of birds, the ever-present tulip design, the forget-me-nots, the fuchsias, besides interesting symbolic and geometric designs.

As in the case of fractur painting, these chests were many times made by professional decorators who went from farm to farm, using their patterns and designs many times with but few variations. These traveling decorators apparently limited their activities to definite territories, for we find a decided difference in the type of ornament in the different counties. In the Berks County designs we see men on horseback, probably medieval knights, with the space-filling tulips, leaves, hearts and birds. Other counties had variations in the shape of panels and construction

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At the left is a dower chest with the tulip panels which usually ornaments the front panels of such pieces of colonial furniture



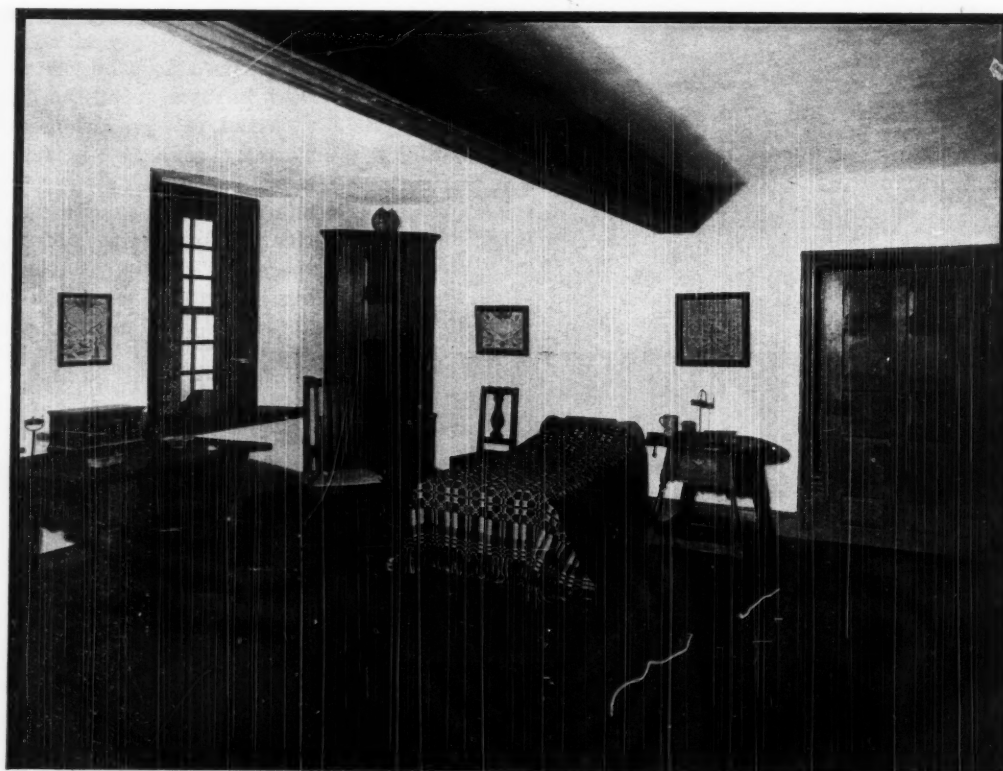
A DINING ROOM

In this section of the great hall from the Millbach house in the Pennsylvania Museum are gathered examples of outstanding Pennsylvania-German crafts

In the cabinet at the right is a group of Gaudy ware made in Germany to add color to these American colonial homes

A SPACIOUS BEDROOM

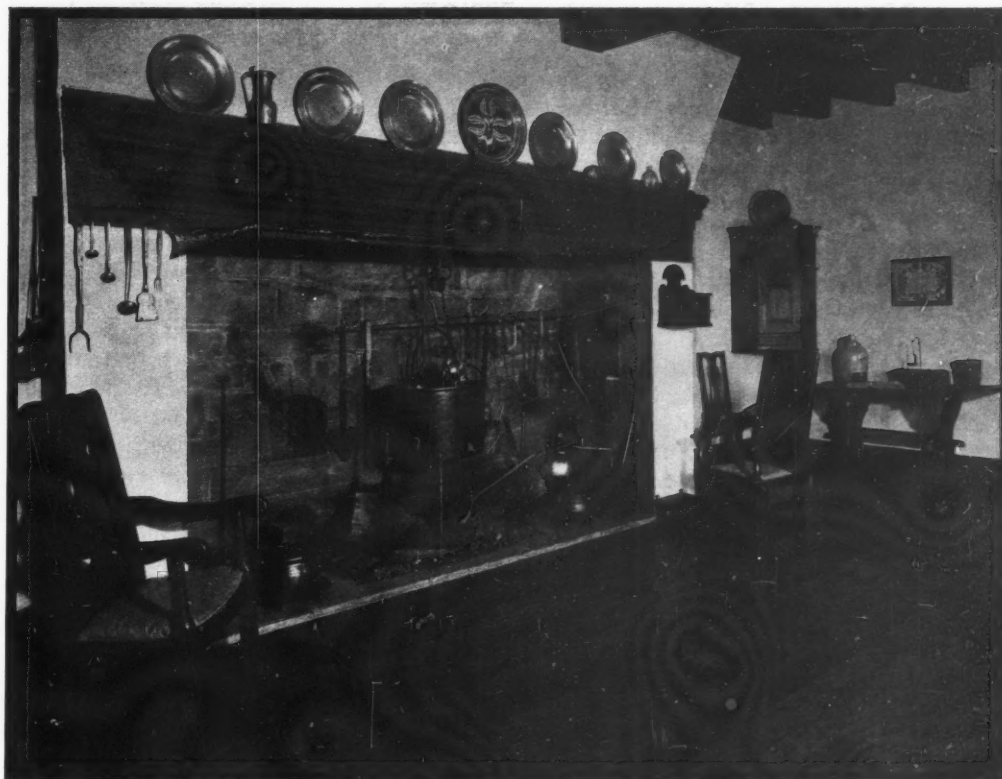
This interior gives us a characteristic arrangement and calls particular attention to a hand woven coverlet in a beautiful snowflake design which is one of the characteristic types



A TYPICAL FIREPLACE

This side of the great hall in the Millbach house presents several fine examples of tulip slipware, pewter and accessories. Note the corner cupboard and fractur painting in the corner beyond fireplace.

The house from which these interiors were taken was the home of a rich miller in Lebanon County, Pa.



A STAIRWAY CORNER

Showing a typical grouping of furniture and a typical example of fractur. Both illustrations on this page are from a reproduced interior now in the Pennsylvania Museum of Art.

THE DECORATIVE ART OF COLONIAL PERIOD

Continued from page 241

lines, some were restricted to geometric designs, painted stars, interlaced circles, etc. The chests of Lancaster County are the most elaborate in decoration and more care was evidently spent in their construction, for there were sunken panels with mouldings and supporting arches. We again see the Mennonite influence; the designs are more refined, and there is a greater delicacy in their drawing.

Of equal interest to us, because of the same type or ornament, are the bride boxes. In Europe it was customary for the peasant lover to present this gift to his prospective bride. The boxes were oval or round in shape and were made from thin, pliable wood joined at overlapping points by laced strips of rattan. They were filled with laces, ribbons, and small bits of finery and they were presented to the bride very near the wedding day. The inside of the box was left unpainted; a ground color was used on the outside, upon which the most lavish ornament was applied. Human figures were often shown with love birds, hearts, tulips, and scrolls as secondary items of design. Following the old peasant custom, quaint, sentimental, and often humorous inscriptions were a part of the decoration. On some of these old boxes, which were evidently homemade, yet harmonious as a whole, may be traced such inscriptions—"Those who live in honor let no man put asunder." "All young ladies on this earth would like well to be wives." One box showing the figures of the bride and groom has this inscription—"I will go now, my dear Fritz, and cook you some nice apple sauce."

With all their interests centering in farms, their homes and their families, it is not surprising to find that the Pennsylvania-Germans had some of the most comfortable homes in the colonies. This can be attributed in no small degree to the fact that they were the first to use

stoves as a means of heat. The art of making stoves was brought directly from Germany, and in the Museums of Europe we find examples from Germany, Holland, Norway, and Sweden which were the predecessors of the colonial product. The wide variety and simplicity of their designs, the vigor shown in their execution, resembling in many respects the medieval painted glass, make them the very best examples of folk art.

The first Pennsylvania stoves were made of five plates of cast iron without door, pipe, or draft opening. The back of the stove consisted of the back wall of an open fireplace in the adjoining room. In this wall was an opening through which hot embers from the fireplace were pushed into the stove in the room beyond and allowed to smoulder. The front and side plates of these stoves were richly ornamented with scenes from the Bible, the miracles of Christ, the lives of the Prophets—real Bibles in iron. In the depths of the wilderness, with the absence of books and reading material, who knows what an influence for good were these religious illustrations, explained by inscriptions telling of the wages of sin, the rewards of virtue and the beauty of holy life? What a sermon there is in this popular inscription!—

By silence, by patience,
By loving, suffering, hoping,
And not by quarreling,
Is the devil struck on the head.
Oh, do not rage and quarrel,
But be patient and be still.
To suffer, love, and hope
Is to thwart the devil's will."

The improved processes which enabled furnaces to cast stove pipe brought an end to the five plate or jamb stove and draft stoves were their successors. These stood out from the wall, had stove pipes, fuel doors, and adjustable feet, and they were the predecessors of the modern heating and cook stoves. Owing to the breaking up of space by the insertion of a fuel door and draft openings, a change in the type of decoration becomes apparent; the designs are not so pictorial; the religious spirit is lacking, and conventionalized floral patterns with set tulip designs in pots, and geometric designs were substituted. The quaint German inscriptions and quotations from the Bible dis-

Continued on page 260

Horses with gaily costumed riders were favorite design motifs among these early ceramists. These were taken from slip and sgraffito decorated plates typical of the style



TULIP WARE

PENNSYLVANIA-GERMAN CERAMICS

BY CARLTON ATHERTON

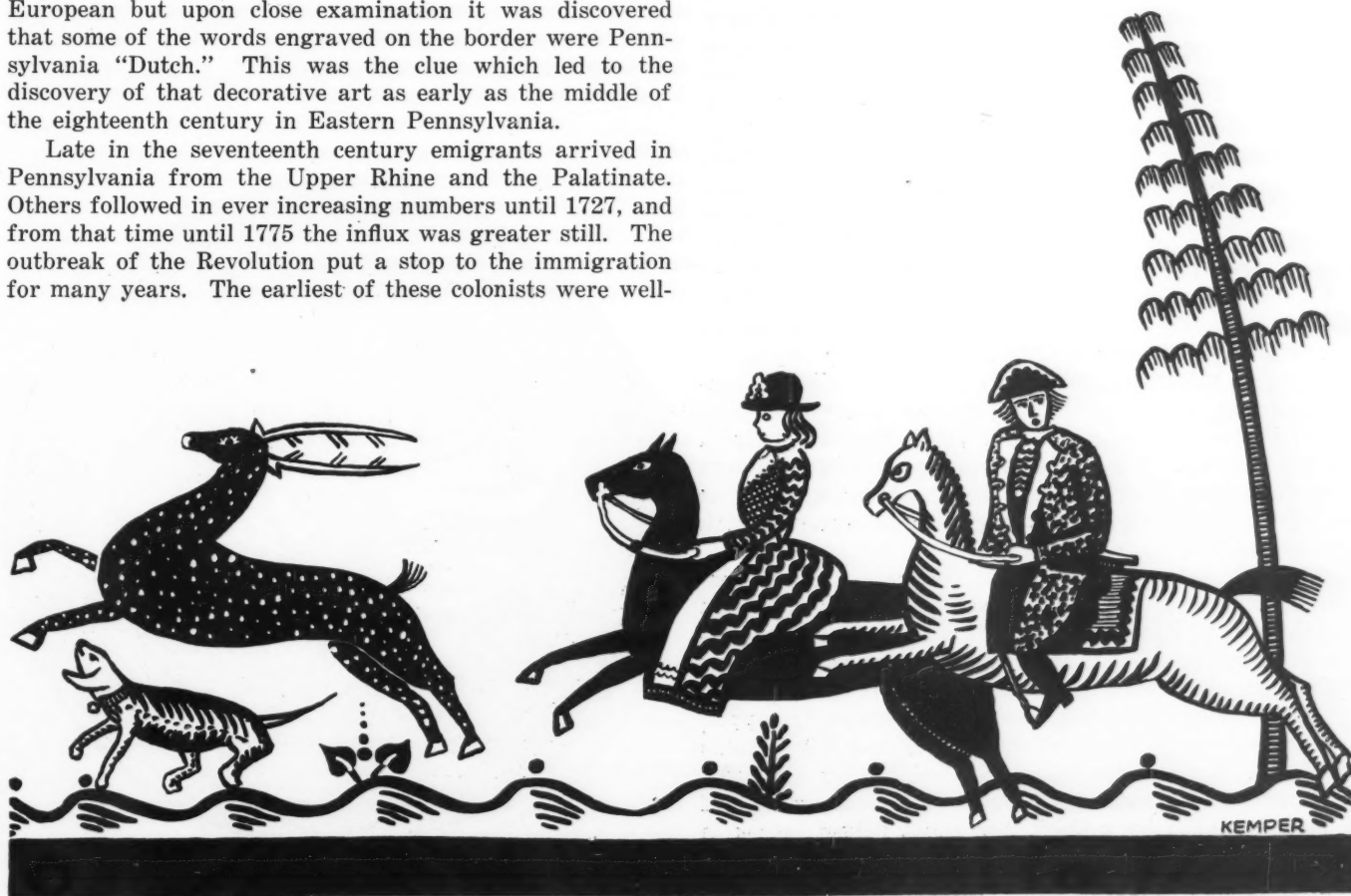
This field of pottery is rich with ideas and motifs for those American designers in quest of color, simplicity and native subject matter. The decoration at the bottom of the page was made from two plates planned to be overlapped on a shelf to produce this affect as is mentioned elsewhere in this issue

■ Within comparatively recent years slip decorated pottery of the Pennsylvania Germans, a craft entirely forgotten, has been brought to light chiefly by the ardent efforts of Dr. Edwin Barber. In his search for material to be used in a work on "The Pottery and Porcelain of the United States," he purchased in 1891 a red earthen ware pie plate. The piece, decorated with floral and bird devices in the manner known as *sgraffito* was at first thought to be European but upon close examination it was discovered that some of the words engraved on the border were Pennsylvania "Dutch." This was the clue which led to the discovery of that decorative art as early as the middle of the eighteenth century in Eastern Pennsylvania.

Late in the seventeenth century emigrants arrived in Pennsylvania from the Upper Rhine and the Palatinate. Others followed in ever increasing numbers until 1727, and from that time until 1775 the influx was greater still. The outbreak of the Revolution put a stop to the immigration for many years. The earliest of these colonists were well-

to-do and settled in Germantown, Philadelphia. Later there was an exodus from the Palatinate of poorer farmers who hoped to improve their state of affairs in the new land of promise. They were for the most part simple and diligent folk devoted to tilling of the soil, asking only that they be left to their own devices and at no time becoming embroiled in any entanglement of other colonists. They were good industrious farmers, and honest, thrifty workers whose wants were simple. They were capable of making during their leisure hours the implements necessary for use both at home and in the field — "in a word they were sufficient unto themselves and quite content to let the world outside their own small sphere, wag as it might, without troubling their heads seriously about it."

Arriving from the Upper Rhine and Palatinate, sections where slip decorated pottery was flourishing at the time, the new settlers continued to ply this homely art which had been learned in the fatherland. Since they were a self-sufficient people and isolated from outside influences, their style was perpetuated through the entire life of its manufacture. The potteries themselves were small, being run in





Ladies and British officers dancing the gay minuet to the tune of the violinist is the decorative subject used on this plate executed in the sgraffito style

almost every case by one man with the possible aid of a son and the potting generally was done in the dull farming season. This accounts for the great variety of wares from neighboring kilns and even the same kilns. The ware was of two kinds, commercial or common and presentational. The first consisted of articles of every day use such as crocks, jars, bowls and cooking pots, both with and without lids. There were also open or flat wares such as pie plates, vegetable dishes and meat platters, which were for the most part circular although occasionally square or octagonal. These shallow pieces were usually coggle edged or notched and decorated with simple flowing, parallel, wavy lines although elaborate decoration was not unusual. The second type was more elaborately decorated. The slip applied to these pieces was often allowed to remain in relief in contradistinction to that used on utilitarian ware which was always beaten flush with the body of the piece to diminish uneven wearing. The sgraffito ware was almost always more elaborately decorated than the slip-traced ware but as the surface irregularity was slight there were no high places to chip or ware unevenly.

The materials used were of the simplest. Common red-burning clay was used for the body and a cream-colored clay thinned with water for the slip. The glaze was composed of a mixture of clay and red lead or galena. For some of the more elaborate pieces and glaze was brown, purplish brown, or black, with manganese and green with copper.

The implements used were very primitive. The potter's wheel was of first importance and consisted of a wooden frame about four feet square and about three and a half in height, topped by a thick disc about fifteen inches in diameter made of various woods which would not warp or split. From the center of this disc an iron shaft bent to

form a crank, about a foot from the bottom, extended to the floor and was set in an iron cup. At the lower end of the shaft and below the crank, a large balance wheel of considerable weight was attached to keep the wheel running smoothly under a load. The motion was obtained by a treadle fastened to the crank at one end by means of an iron coupling and hinged to the wheel frame at the other. The wheel once started, either with the hand on the wheel top or the foot on the balance wheel was kept in motion by the left foot on the treadle. Other implements consisted of ribs for smoothing; finishing brushes; a brass wire for separating or cutting the pieces from the wheel; sponges for finishing; batter or pounder for pounding out the clay; a roller similar to a rolling pin for smoothing the clay already flattened by the batter; a disc cutter consisting of "a wooden arm supported on one end by a small foot, or block of wood, of circular or octagonal form, in which the arm revolved, and, in the other end, set at right angles, a metal point" which was adjustable in a series of holes extending the length of the arm; moulds for shaping bowls and plates from the flat clay discs; coggle or decorating wheel used to notch the edges of the pie plates; and quill box or slip cup with from one to seven quills for tracing the design in slip upon the surface of the piece.

The hollow ware was made as it is today — by throwing a lump of clay properly prepared to expel all the air and foreign matter on to the center of the revolving wheel. The potter then with water applied to the clay exerted enough pressure on the clay to "bring it into center." At that time he inserted his thumb downward through the center of the clay leaving only enough thickness between his thumb and the wheel top for the base of the piece. The opening was made by inserting the fingers of the left hand, then with the right hand applied to the outside and the left to the inside he pressed his hands together and "drew up" the cylinder to the required height. By deftly applying pressure to the inside or outside of the clay wall, as was required the cylinder assumed the desired



form. The piece was then separated from the wheel top by passing the wire under it while held flat to the wheel. The piece was next placed on a board which, when it was filled with pieces, was put on a rack for drying.

The flat ware was made by cutting discs from pieces of battened and rolled clay with the disc-cutter. These were set aside to harden for some time and then thrown with some force over the molds and pressed down upon them until the clay adhered to the mold in every part. The clay was then smoothed and the edges trimmed after which the pieces were removed from the molds and the coggle was run around the rims to make the little characteristic notches of the old-time pie plates. In the common ware the slip decoration was traced on the clay disc and pounded by means of the batter before molding. This was to prevent any unevenness on the surface to wear or chip while in service.

The special pieces were first molded or thrown and left to dry for a few days until "leather hard." They were then decorated either by slip-tracing or sgraffito. Slip-tracing was done by means of the slip cup or, quill box, "an earthen vessel about the size of a coffee cup usually with depressions on either side to fit the fingers and thumb of the operator. Near the lower part of one side of the cup were perforations in which goose quills were inserted, through which the liquid slip was made to trickle over the surface of the ware in various patterns in the same manner in which designs in sugar icing are applied to a cake." The potter then traced his design with the quills, the slip flowing from them to the piece, usually in wavy or zig-zag lines. Three quills were generally used on this type of ware although the number varied from one to seven. The single quill was used for outlining and inscribing letters and dates. After was obtained by coating the piece with the cream-colored slip or engobe and after hardening sufficiently the design was engraved through the slip to the red ground of the body clay.

The Pennsylvania-Germans practiced this method more

extensively than slip-tracing as sgraffito lent itself much more easily to elaboration and precision than did the clumsy quill box and viscous liquid. There was also a third method of decoration which was merely an inversion of the first. The piece was coated with cream-colored slip. After this had hardened the design was traced on the light engobe in a red-slip made by mixing water with the body clay. Ordinarily the pieces were subjected to only one firing whether slip-traced or decorated in sgraffito. In the case of elaborate pieces, however, two or more firings were given.

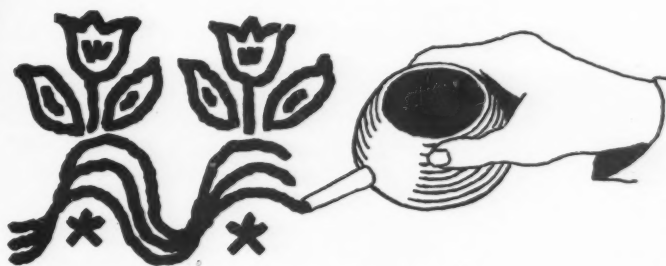
The glaze was poured into the hollow ware which was to be glazed on the inside only and whirled about in order to cover the entire surface — the surplus was then poured out. Pieces which were to be glazed inside and out were dipped in a glaze bath, the edges then being wiped clean with a damp cloth to prevent the pieces from adhering to the kiln or any piece resting against them.

In firing the glaze became a yellowish transparent or translucent glass except in the case of the addition of manganese to darken it or copper to color it green. The pieces were generally monochromatic but there are examples of mottled glazes obtained by sprinkling verdigris in spots on the glaze and allowing it to melt into the glass in the firing. There are rare examples of more varied polychromatic effects but these are the result of the more ambitious potters and are an exception. From the nature of the treatment more variety of tone could be obtained from sgraffito than slip-tracing. Much diversity was obtained by these simple means.

The pieces were then put aside until enough had accumulated to fill the kiln, after which the kiln was stacked and the firing done. This process took about thirty-six hours, and the kiln was then left for about a week to cool. Although the above processes are interesting and knowledge of the tools employed instructive that knowledge is factual. spontaneous and virile results of the honest, sincere efforts of the craftsmen. Their appreciation of line, pattern and textured reliefs is most apparent in all of their work.



The two slip decorated plates at the left are splendid examples of the bold free use of the tulip in decoration which has given the name to this ware. In the illustration below is shown the method of applying the slip decoration as is described in the article above





At the left are three variations of the tulip taken from stones while below are a group of butter moulds which are uniquely carved in wood

DECORATIONS USED BY THE PENNSYLVANIA-GERMANS

BY FELIX PAYANT

■ It is the directness and simplicity of folk art and its decorative forms that interests us most, and it is these very qualities that modern designers are working so hard to achieve. In the art of these sturdy Pennsylvanians, as is common to all folk art, there is a conspicuous adherence to decorative units derived from the most familiar plant and animal forms which so profusely entwined themselves about the lives of this people. Of all flowers motifs the commonest and most frequently used are the tulip and the fuchsia. These and the other decorations were treated in outline as well as in mass. The fuchsia was cultivated extensively in the gardens of the farmhouses and was particularly popular due largely to the fact that in Germany from whence these colonists came the fuchsia was for a long time regarded as sacred, because like the Lotus of Egypt, it was the first flower to appear and foretold the return of life and spring. The tulip, however, figured more conspicuously in pottery decoration, to such an extent in fact that their ceramics has commonly been known as "tulip ware." The German potters of the eighteenth century along the Rhine used this flower in ornamenting their slip decorated earthenware. Until recent years the Pennsylvania-Germans cultivated the tulip in great numbers in that section of the State in which they lived. The tulip was brought to Germany from the Near East in 1559 by Swiss botanists and soon became very popular in northern Europe. In the seventeenth century the taste of the flower spread from Holland into Germany where it in turn excited such admiration from the public that it verged on a mania. From this time on potters of the Rhine district used the tulip most generously as decorative motifs; not only in this form of art was it used but as well by painters and carvers in wood.

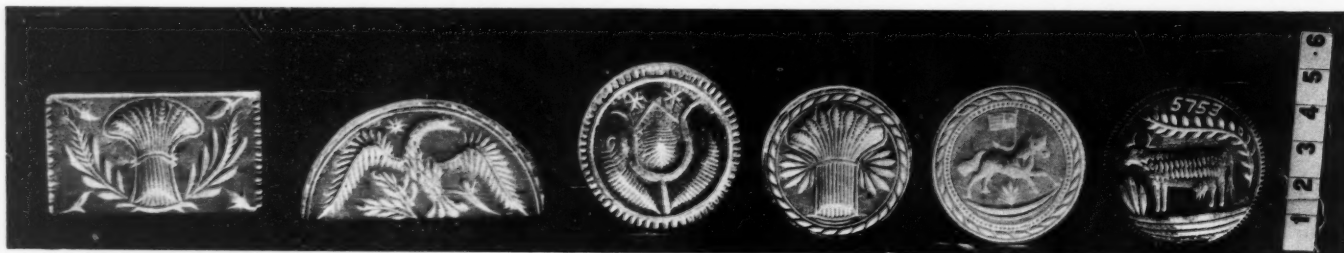
Tulip-decorated plates such as those to be seen in museums of Berlin, bearing dates in the neighborhood of the late seventeenth century were the type of examples of their art which were carried to America and used as

inspirations in their art on this side of the ocean. Often these plates were decorated with sentimental mottoes in German, inscribed around the borders; and because these were made in the various provincial dialects, a translation of them is difficult. Because education was limited, necessity forced these designers to resort to phonetic spelling.

Next to the floral units used so frequently are the animals of such common variety as the oriole, the eagle, the turtle dove, and many others. The eagle appeared in conventional form very often as a symbol of freedom but it also was treated in natural poses as well. The turtle dove was frequently used as an emblem of love. Peacocks, because of its peculiar cry at the approach of rain, was looked upon as a weather prophet. The pelican, the duck and the swan among the water fowls often appear and because they were familiar to the craftsmen were usually well drawn. The parrot, the heron and the mystic cock and hen were occasionally drawn. Often bird motifs based on no particular one were beautifully placed on pottery on fractur painting. Such animals as the deer, rabbit, lion, dog and horse came in for their own. Even serpents and fish were not overlooked.

Artists like David Spinner made excellent use of horses with riders especially on highly embellished plates, illustrations of which appear elsewhere in this Magazine. Some of these depict gay cavaliers and mounted riders in hunting scenes. One interesting pair of plates forms a complete hunting scene when the plates are slightly lapped, a copy appears on page 245. On the first one at the left appears a deer, two dogs and the two fore feet of the oncoming horse; on the second plate, the two figures, a man and woman appear in gay attire riding the horses. Other interesting plates have on them figures of continental soldiers in gaily colored uniforms — green and yellow. One even shows two musicians accompanied by a drummer and person playing the fife. Another gay plate design shows

Continued on page 259



OLD PENNSYLVANIA GERMAN MOTIFS



HARRIET
WILSON

CERAMICS + METALWORK + FURNITURE

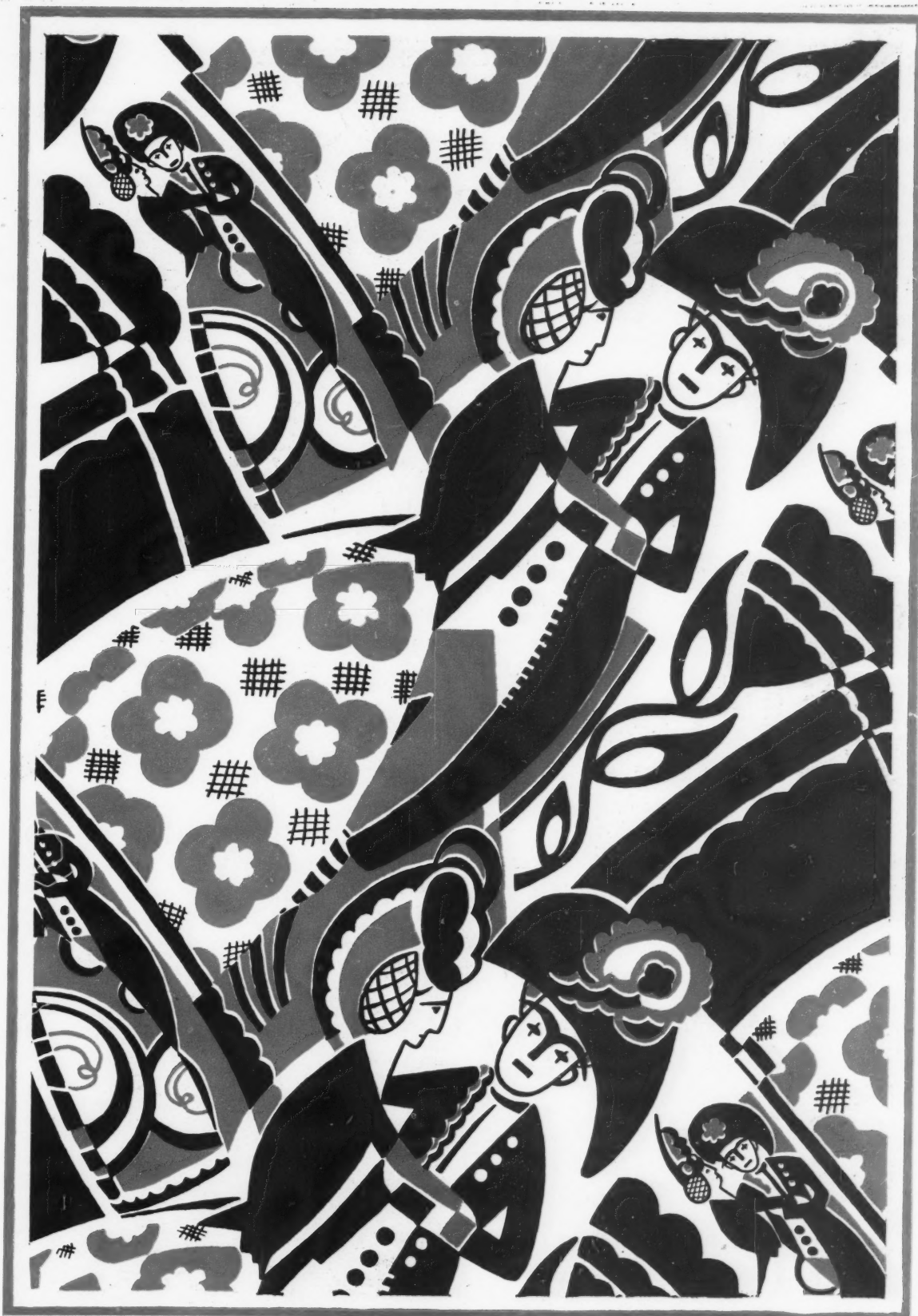


A TEXTILE DESIGN

250

In this design Pennsylvania - German motifs similar to those on page 249 were applied by Harriet Wilson

DESIGN



The dancing couple and familiar tulip
were used by Harriet Wilson in pro-
ducing this textile in the spirit of our age

FOR MARCH

A MODERN DESIGN

TULIP * FORGET-ME-NOT * FUCHSIA * PEONY



KEMPER

FROM PENNSYLVANIA * GERMAN POTTERY * FURNITURE

TURTLEDOVE * DEER * PARROT * FISH * PEACOCK



MOTIFS FROM PENNSYLVANIA-GERMAN POTTERY



A BIRTH CERTIFICATE

The German Colonists in United States clung fast to this beautiful product of medieval fancy and in their fractur painting revived the art of illuminating manuscripts

FRACTUR PAINTING A MEDIEVAL SURVIVAL

BY PAUL MALLORY

■ During the latter part of the Eighteenth Century and early Nineteenth Century there was practiced in certain counties of eastern Pennsylvania the interesting decorative art known as fractur painting. This style of decoration is of particular interest because it really meant the planting on American soil of the rich medieval art of illuminating manuscripts which had virtually disappeared except for some remaining works of the middle ages. Fraktur painting was essentially a local art in this country and was practiced exclusively by the Germans residing in certain counties of Eastern Pennsylvania. It was perpetuated by the descendents of these first German colonists until the

middle of the Nineteenth Century, and was throughout this duration of time looked upon with something akin to religious veneration. Some of the neighboring English colonists, apparently recognizing the quality of this art, tried to adopt it, in a somewhat modified form, for their own use. Its discontinuance in any form in America as time wore on is a matter of much regret among those of the art world who are interested in the vital folk arts of colonial America.

The life and arts of the medieval monastery, with all the tradition, is indeed extremely remote from that of these sturdy Pennsylvanians and while we expect the art ex-

pressions of the latter group to be simpler and cruder, there is reason to believe that fractur painting is a direct descendent of the illuminating process of the middle ages. On the one hand the monk worked in his cell, silent and protected from the world; on the other, the country schoolmaster in the woods of Pennsylvania designed and decorated title pages and hymn pages of psalm books, as well as colorful birth certificates and death registers. These were crude, as one might expect, but at the same time the simplicity of form along with the innate virility, freshness of design motifs, and sincerity of conception, can not but evoke the admiration of artist designers of today. The recurrence of motifs and methods of expression are evidences of a close relationship to the peasant art of Bavaria and neighboring providences.

While the details of the methods used are uncertain, a box recently discovered gives evidence that the artist's equipment included goose quill pens, brushes made of the hair of the domestic cat, liquid colors dissolved in whiskey, and varnish composed of the gum of the cherry tree dissolved in water. It was with these tools and materials that the schoolmasters instructed their pupils. Paper or parchment was used.

As is to be expected, the most frequently used decorative motifs are the human figure, angels with trumpets, bird forms, the lotus and tulips. The colors used were usually brilliant and vivid. An interesting one is executed

in black, vivid green and carmine; another in black, green, brown and red. Some have stippled or etched backgrounds, sometimes the text is crosshatched to give interest to the area. While the designs produced by or under the tutelage of the schoolmasters were usually somewhat naive, even gauche and grotesque, as to form and color, those designs made in the religious community at Ephrata, due to their being made with loving care, possess refinement of design; between the two extremes range all degrees of dignity.

There were two different classes of fractur painting as far as treatment and subject are concerned. The religious and secular or the semi-religious. Even pieces not intentionally religious gave evidence of religious symbols or allusions showing that the art beyond all doubt had grown from religious sources.

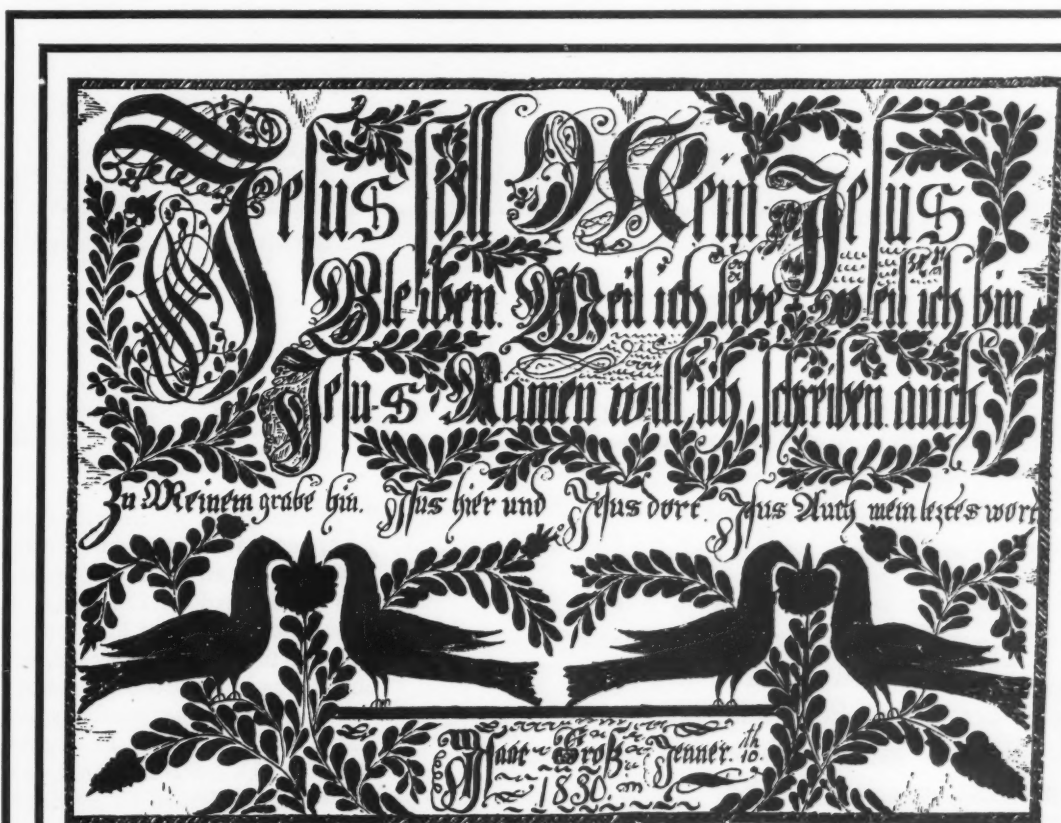
Potters who decorated the slip-traced and sgraffito plates frequently were the persons to try their hands at fractur painting. Furthermore, these very potters usually were given fractur painting to do as children under the guidance of the schoolmaster. This was intended to serve as preparation for pottery design.

All through their history the Pennsylvania-Germans showed their love for color and richness of decoration. They revolted at the cold white walls and used fractur paintings for decorative purposes. That the English colonists adopted this rich and colorful art is certain, and although their adaptation of it was different, they seemed to have shown a keen liking for it and used it much. Among the outstanding examples of English expression along this line are the birth certificates of the three Chinn Children and that of Caleb Lippincott, which depicts as decoration the sport of fox hunting. In its many variations and applications fractur painting is not only an intensely interesting art expression, but the various interesting examples of it offer students a rich field of stimulating and colorful design.

On the illuminated pages of hymn books are to be seen richly floriated text and symbolic doves with a most generous use of the various colors

AN
ILLUMINATED
PAGE

FOR MARCH

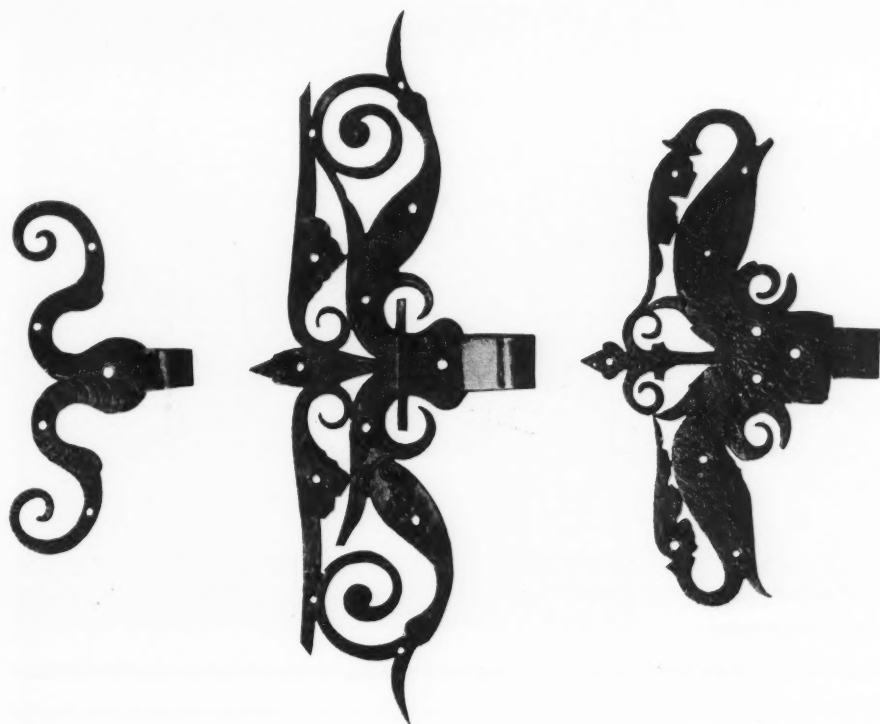




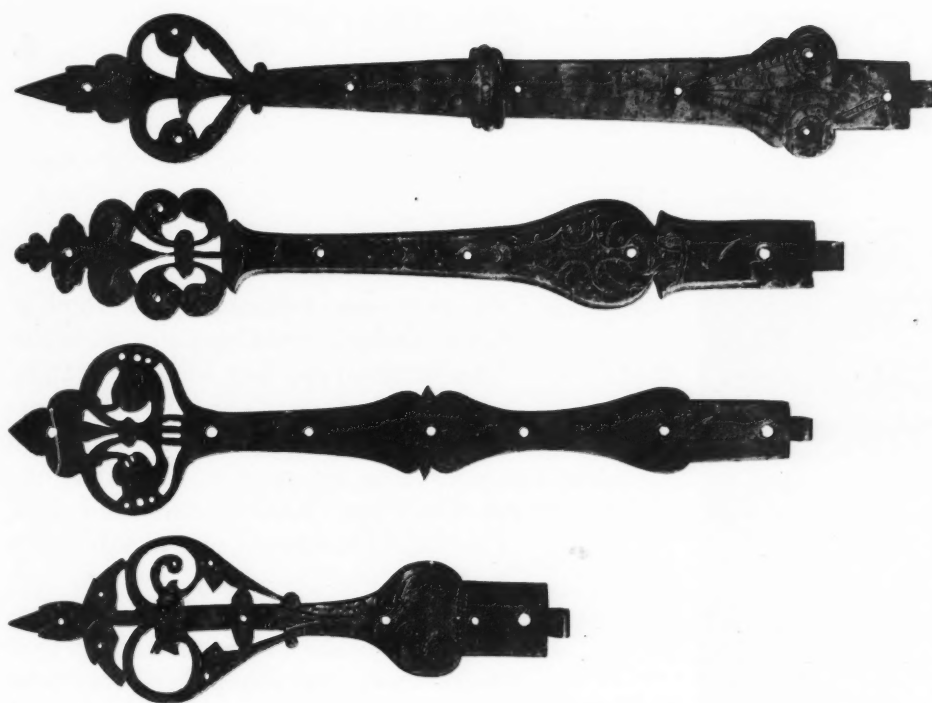
STIEGEL GLASS

At the top of the page is a row of blown and moulded glass made by Stiegel while below are two tumblers and a flask enameled with flower and bird forms in the characteristic manner. These are in the Pennsylvania Museum of Art

■ Stiegel glass, which derives its name from Henry Stiegel, appears in many forms such as bottles, salts, creamers, tableware of all sorts and trinket boxes. The first factory was established at Lancaster, Pa., in 1763. Among the colors found are light blue, purple, amber, green and white. Some of the glass was etched, nearest approach to cut glass but it was more often enameled. It is the enameled pieces which suggest the similarly decorated pieces from Germany, and, as would be expected the German designers clung to the motifs of their native country especially in the smaller pieces. The English decorator of glass in Pennsylvania often used adaptations of Bristol patterns.

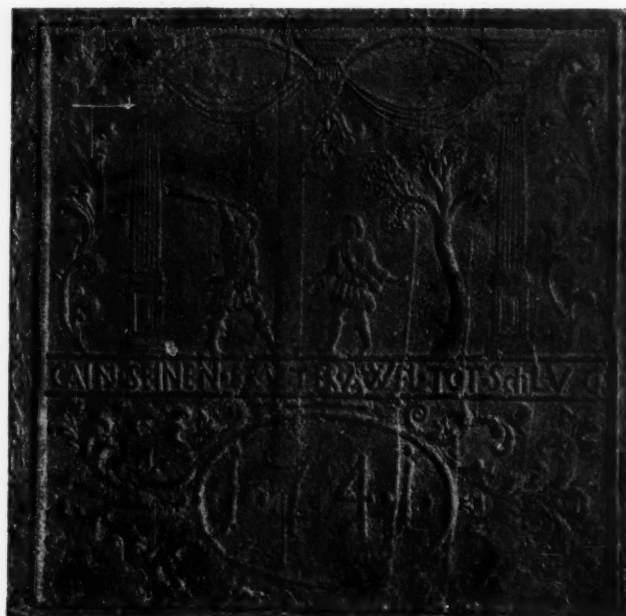
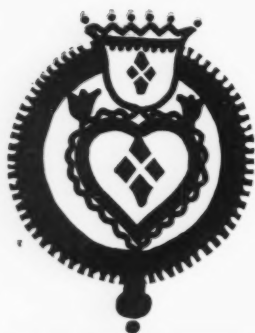


IRON HINGES

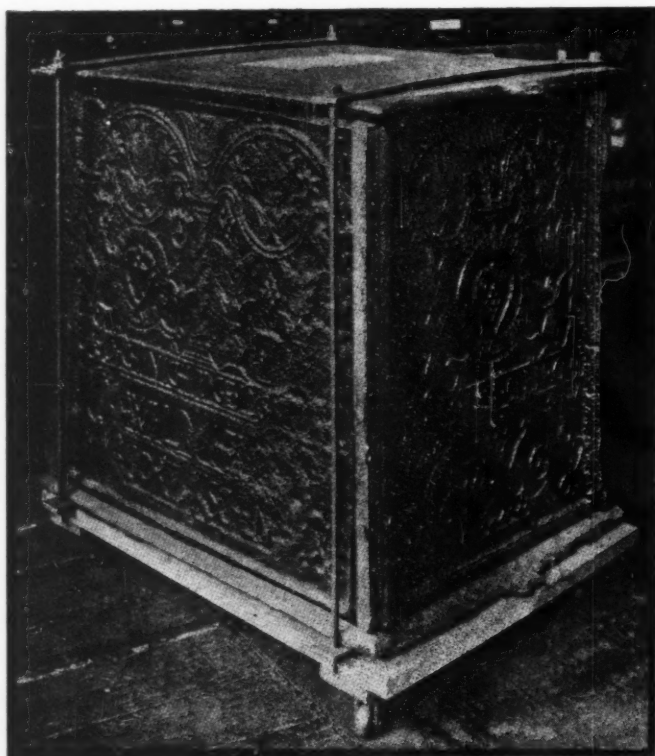


The iron strap and cock hinges were characteristic and often most pleasing in line and mass. The double-cock wrought iron hinges were placed on the door of the room facing toward the road. This was frequently the main room and was most highly decorated

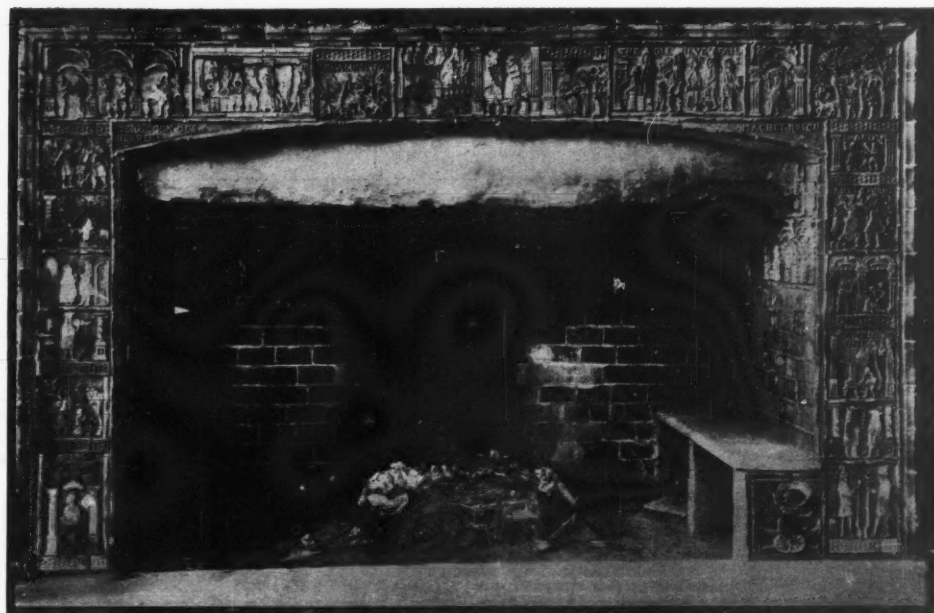
No discussion of the decorative arts of these people could be complete without mention of the five plate stoves made and used extensively for heating in Eastern Pennsylvania while apparently unknown in New England



FIVE PLATE STOVES



As may be expected the familiar floral designs were popular with the tulip in the lead but biblical scenes, as illustrated on page 259 were extensively used and developed with remarkable art quality. Such themes as Cain and Abel, Adam and Eve, The Four Horsemen, were extremely popular. As the same designs appeared in the output of many different stove makers it seems certain that there were travelling designers who moved from one place to another selling similar designs to all. A very complete collection of these stoves is to be found in the collection of the late Henry C. Mercer of Doylestown, Pa. Closely allied to the stoves were the many metal objects made in early forges, showing a variety of designs for toasters, trivets, forks, dippers and waffle irons



A MORAVIAN TILE FIREPLACE

Based on the methods and characteristic designs of the Pennsylvania-Germans the late Henry C. Mercer began the manufacture of these tiles at Doylestown, Pa. The designs illustrated here were taken from biblical subjects used on stone plates such as appear on the opposite page

DECORATIONS USED BY PENNSYLVANIA-GERMANS

Continued from page 248

two soldiers with muskets. George Washington or figures closely resembling him were often used in the uniform of continental soldiers on horse back. These, as has been suggested, may have been inspired by an old print which frequently decorated the walls of their homes.

In the field of textile decoration there is comparatively little known of printed fabrics, and few examples of their art exist. However there were found examples of blue and white resist printed hangings. Also a linen fragment with a blue design with a white background printed in resist is probably the work of these people as it has on it a tulip and bird pattern of the same directness and simple characteristic beauty found in the illuminated drawings. Hand woven coverlets were beautifully made and often used snow flake designs and pine tree designs. In 1733 Johanne Ludlick produced a pattern book for the use in weaving coverlets. In the needle work and homespun linen a common motif was a formal border of abstract pine trees, animals or birds. Added to these often were the stiff band of architectural lettering as in the case of New England textiles. Long towels hung upon the walls more for decoration than use have ends cross-stitched in reds, greens and blues, for these people desired relief from the bleak walls of their homes in the form of rich motifs and colors.

Stiegel glass as illustrated on page 256 was enameled in colors usually taking as their examples the patterns in Bristol pieces which they closely resembled and were made by English workmen. The German glass makers kept the designs characteristic of the ware of their native country,

using animals, foliage and birds in a decorative manner.

Another most interesting craft in which much ornamentation was used is the making of dower chests and bride boxes. The former were built much like the well-known hope chest, the tulip again being the main embellishing feature used on the front panels while figures of men and women, animals and flowers of various kinds were used on the end panels. The bride boxes, generally oval, or round, were consistently decorated along the same line and given by the groom to the bride.

Decorative expression found in the problem of embellishment of the clock faces is another possibility so that here we find rather poor painting, but pleasing decoration. Birds of gay plumage, flowers and foliage were all used in a decoration dominant in which were such motifs as "jolly faced, round-eyed moons or square-rigged ships sailing over deep blue seas."

In summary it is constantly true that the outstanding differences between the decorations used in Germany and that of the Pennsylvania colonists is the simplifying and omission of details and trivial details. In the latter, as in the case of glass the shapes were simpler and seldom ever painted to produce the effect of chiaroscuro. In small portable objects the American designer often adhered somewhat to the native designs from the fatherland, as in glass, pottery, trinkets, boxes and the like—these often were patterned after examples carried to this country from Germany. But in the case of furniture and architecture a free and varied style soon flourished. Painted furniture expressed local conditions based on inherited ideas from decade to decade. No field of American folk art has a richer or more interesting field of design inspiration for the student than that offered by these simple, sturdy colonists.



A plate from which several of the decorative units on page 249 were taken



A table of sturdy structure and pleasing proportion and refinement

DECORATIVE ART DURING COLONIAL PERIOD

Continued from page 244

appear and we see the name of the furnaces substituted—another sacrifice of medieval art to commercialism.

While we see expressions of the sentiment of the Pennsylvania-Germans in their bride boxes and dower chests, and of their religious zeal in the fractur painting and the stove plates, we find a still clearer portrayal of their character in the slip decorated ware known as tulip pottery. Here are preserved, bits of their philosophy of

life, their rhymes and proverbs, their folk lore, records of their everyday life, and of the things they held most dear.

This method of decoration was practiced by the Romans, was common in Italy in the fifteenth century and later used in Germany and neighboring countries. It consisted of the tracing of designs upon a base of clay by the means of a quill attached to a cup containing a thin solution of clay, which, when fired, was of a different color from the object to which it was applied. When this art was brought to Pennsylvania, we find preserved the identical methods used in Germany centuries before, and living as they did, in communities without outside influences, these processes remained unchanged. Apparently there was no restriction in the number of motifs used. We find a lavish use of tulip designs which came in unbroken descent from the Persians; we find flowers used for their symbolism: the fuchsia, harbinger of spring; pomegranate, forget-me-not, and the bell-flower; we find the use of birds—the peacock, a weather prophet; the turtle dove, symbol of love.

The animals used were the deer, the antelope, the horse, lion, dog, etc. Some of the drawings were crude, others were so subtle in line and so spontaneous that they resembled the products of the world's first artists—the primitive cave men of France and Spain.

The inscriptions were quaint, a mixture of Biblical quotations, German folk lore and rhymes, as well as bits of sentiment intended for the person for whom the piece was made, but all so skilfully arranged as to become a part of the whole design. In the collection of this ware in the Pennsylvania Museum and School of Industrial Art, one of the best collections in existence, we find an assortment of inscriptions that is varied in both sentiment and design. The character may be judged by the following examples:—

"He who would have something secret

Dare not tell it to his wife."

"Luck or misfortune is every morning our breakfast."

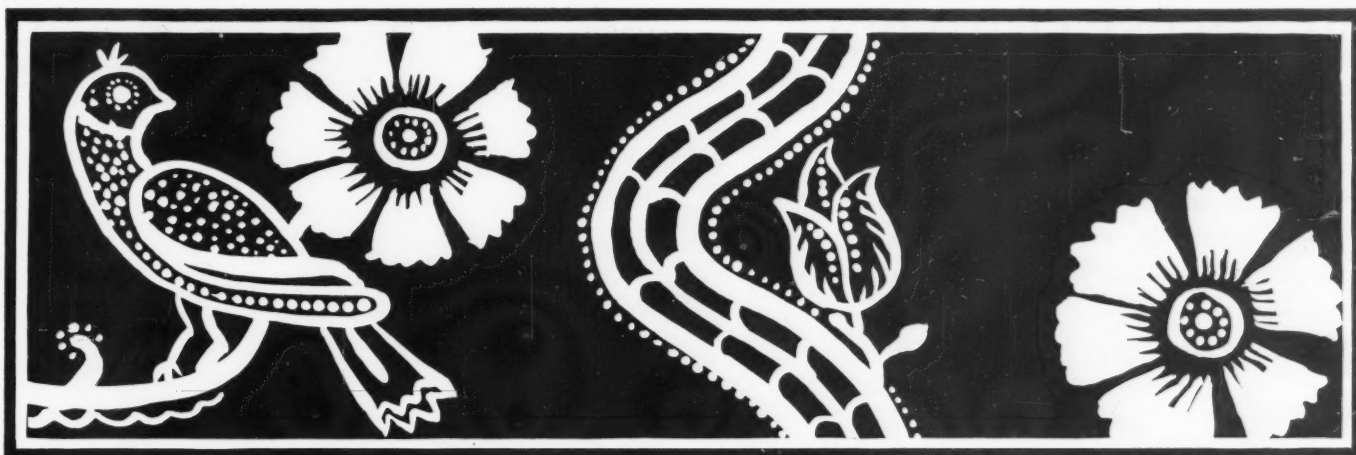
"To paint flowers is common,

But God alone is able to give fragrance."

After flourishing for more than a century, slip painting became a lost art due to the greater appeal of pewter and of the cheaper grades of pottery, yet we may say, that it was the forerunner in style and the processes involved, of some of our most beautiful pottery of today.

Among the various crafts of the Pennsylvania-Germans there are many which influenced our modern products. We may mention the old weavings which are charming in color and graceful in design, resembling oriental rugs and old tapestries; the richly colored Stiegel glass with the bell-like resonance of the finest glass of the Old World—in modeled design, or beautifully engraved and enameled; the painted tinware, with its fresh and vigorous designs which later gave way to stencilling.

There was among the Pennsylvania-Germans an instinctive love for the surroundings of their homes and a desire to decorate and to make them more beautiful, a tendency which we do not find in as marked a degree among the colonists of New England. As in the Middle Ages "their art and their daily life were not separated." Their designs have freshness and gaiety; they worked with a clear perception; they expressed the things they loved and worshipped, the traditions of their ancestors before them. We live in a period of new values and standards, yet we owe much to those pioneers who laid the foundations for much that is beautiful in our lives.



TEXTILES

These textiles found in Eastern Pennsylvania are of the resist type in which the white design is placed against a blue background. They show again the popular use of familiar flower and bird forms

WOOD SCULPTURE

This carved wood lady in a chair found near Ephrata, Pennsylvania, shows that the sculptor had a fine sense of form by the manner in which the bulk is expressed. Like German Christmas angels the lady has rosy cheeks, round face and an intelligent high forehead



This rooster from the American Folk Art Gallery was carved from wood and decorated with polychrome. Its simplified details and conformity to the rectangular shape gives it an unusual peculiar dignity

The sculpture of these sturdy people was frequently of a style which was highly decorative. Being simple in form and mass it had those essentials of the art of sculpture often missing in the work of more sophisticated followers. The illustration on this and the opposite page are published by the courtesy of the Newark Museum where they were recently shown as a part of the recent showing of American Folk Art



Two views of a carved wooden eagle which was frequently used as a symbol of peace and appeared frequently in Pennsylvania-German ornament. This one was made by Schimmel.

SCHIMMEL CARVINGS

■ Among the simple sculptors of Pennsylvania was one by the name of Schimmel who carved the interesting eagle shown in two views at the top of this page. Schimmel was a Pennsylvania-German of uncertain date who was wounded in battle and afterwards traveled about the state carving sturdy toys and ornaments in return for his board. He chose as subjects, eagles, large and small, roosters, dogs, and sometimes more ambitious groups such as an amusing Adam and Eve or scenes like the hunter and birds.

To show differences in surface he employed devices which made for a highly individual style. On all of the eagles the breast feathers are indicated by diagonal carvings which give a raised, diamond effect, and the rows of jagged feathers on their wide spread wings stand out in sharp relief. They are generally painted a warm, dark tone, sometimes brightened with dots or splashes of a lighter color on the breast, the wing feathers often outlined with a contrasting shade. Some of them are varnished, others have a flat finish. In spite of similar treatment, there is individuality in each bird. A group of three large eagles includes one of shiny black, with a thick powerful neck and strong elongated toes. He has an ugly expression. One of light tan shown above stretching his long neck, looks young and gawky. The smaller one between them is more nervous; his breast is decorated with spots of red and yellow instead of the diagonal carvings.

The coats of the dogs are suggested with the same diagonal lines as the feathers of the birds. Two hunting dogs with clipped backs are sniffing the trail, their noses pointed and their short tails stiff and attentive, their long legs with big paws snapped back. Schimmel seems to have been particularly successful in catching the unconscious alertness of young animals.

Probably especially exciting for children was the little painted tiger with the great dog-like head, who fairly grins with the bliss of holding in his huge teeth a stiff and utterly helpless little man. To them this wandering carver must have been a welcome guest, and no doubt their elders too enjoyed watching his vigorous animals emerge from the wood.

Though lacking the grace or subtlety which characterize other Pennsylvania carvings, they have instead a certain blatant vitality, and an equally keen, though more crudely rendered understanding of animals. Even more than the others he kept to his own devices rather than attempting naturalism. Recent appreciation of his work has led to general application of his name to this style of carving.

Below are four examples of chalkware, a product of these Pennsylvania-German sculptors made in the spirit of the Staffordshire figures.



ART • NEWS

- The patriotic note is being sounded in design motifs for 1932. Witness the production of ceramics, and fabrics, based upon Colonial designs, appearing co-incidentally with the celebration of the Washington Bi-centennial. Witness also, the revival of interest in American "primitives," scenes of our country in its early days, as shown at the recently opened Whitney Museum, along with the work of Audubon in bird studies, Currier and Ives prints, and similar developments of the first years of this nation, as seen here and elsewhere. From these historic bits the exhibit current at the Whitney Galleries leads to such modern workers as Thomas Benton.

- An outstanding event in the art world in Manhattan was the opening of the addition to the Early American Wing of the Metropolitan Museum, called the Van Rensselaer Wing, the installation of which brings to New York many fine Colonial decorative accessories as well as pictorial wall papers of great beauty and fine design, ceramic ware and silver typical of the early times. This addition greatly enlarges and enhances a source of design material which has proved a fruitful and helpful field for designers.

- Another event which brings to the fore the designs, modes and manners of our forefathers was the opening, on January 11th, of the Museum of the City of New York, situated on Fifth Avenue between 103d and 104th Streets. Georgian in architecture, the opening of this much needed museum on the 175th anniversary of the birthday of Alexander Hamilton, gave prominence to a special room devoted to this national figure. One main exhibition is devoted entirely to the Colonial period of New York, the other to the period from 1789 to the present. Chronological arrangements of events in the various epochs of this city's life and development are shown in detail and offer opportunity for the designer to gather new ideas from the past.

- A showing of a year's work in ceramics completed by H. Varnum Poor has just been held at the Montross Galleries on Fifth Avenue, New York City. Two years in France have added to the always vital designs evolved by this ceramist, and the collection shown is more than equal to Mr. Poor's past work, especially in shapes and glazes. This craftsman long ago mastered the various techniques to which he has devoted his efforts, and the current showing adds considerably to his reputation for versatility in design creation.

- An organization for the promotion, co-ordination, improvement and development of American design leadership has been formed, under the name of the Industrial Institute, and a series of conference-lectures are being given at the Art Centre in New York, covering the lively subjects of contemporary European design, contemporary American design, styling, merchandising and its problems, fashion in typography, advertising design and the "predicament of Modernism." A final clinic and round table discussion is to be held at the conclusion of the series, and at the end of each talk a general comparison of opinion and individual ideas will be made. The course began on Monday, January 18th, and the lectures will continue through February. A realization that the action of trade associations has been slow, and that there was no organization

to express our national character nor our national need in design, was the factor which caused the organization of this Institute. The members believe that lacking such a co-operative group, American industrialists turn abroad for leadership, and find it increasingly evident that some form of active co-operation is necessary to insure this country's development in style and design. Consequently these lecture-conferences were inaugurated to co-ordinate thought on the various topics and build up the confidence of individuals in the hope of making for a permanent co-operative movement among American industrialists, stylists, designers, and other interdependent workers in this field. The results and development of this idea are awaited with interest.

- Modern methods of art education are taking the motion picture seriously into consideration. Many schools are now adapting the use of the cinema as part of their regular educational courses. Films of appropriate subjects in the art field are being used with increasing frequency in classes to supplement books on the various topics covered, and special arrangements are made by such organizations as the Yale University Press, the Metropolitan Museum of Art, and the American Museum of Natural History, for the distribution of motion pictures to those schools which are equipped to show them. The Metropolitan has produced many short subjects as well as two reel films dealing with various periods and phases of the arts and crafts. Both sixteen and thirty-five millimeter films are issued. Ralph Hawkins, assistant in charge of cinema work has directed the production. Most of the films of the loan collection are made by the actual staff of the museum, while others from outside producers are lent for distribution. The latest development is the use of slow motion picture, in which the retarded time movement of a film is helpful, for instance in showing a process such as making a mould for a cast, in which every step may be studied closely and in detail. The museum films cover many subjects, and the Natural History system of visual education also comprises the lending of small collections of mounted birds and animals of convenient size as well as mineral, geological and other scientific specimens which are often utilized in design classes. The New York Public Library also has thousands of engravings, half tones, lithographs, drawings and illustrations in color which may be used to supplement text books, by projection and showing in enlarged size. The loan collection has also acquired an enormous collection of still photographs taken in connection with moving picture enterprises, all of which are available for school study.

- The extent to which good design in industry is at present interesting sales executives, who are naturally an important factor in promoting better design of marketable products, is indicated by the inauguration of a new department in the commercial magazine "Sales Management" devoted entirely to "Designing to Sell." A survey revealed that 96% of the manufacturer-executive readers of this magazine were extremely interested in problems in this field. In addition to urging the need for the designing of finer products, the title of a lead article indicates a suggested relief for depression in its subject "Better Products Will Release Dammed-Up Dollars."

